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There is a second point to be considered in the arrangement of these panels. All want of harmony between them and the furniture must carefully be avoided. If for example the sofa is to be placed in the middle of the side wall of the room, we must not then divide the wall into three panels, but leaving the side-panels out of consideration, must make the centre one of such dimensions that the sofa may stand easily between the borders which inclose it. The central panel then has a distinct character, on account of its greater extent, as the principal part of the wall, and has therefore pretensions to a richer adornment than the others. But above all we must take care that the pictures are not hung so as to run over the border line from one panel into another for then the whole decoration would become absurd. If again a picture of some large dimension is to be displayed, the decoration should be arranged with reference to its size. Thus it becomes very necessary that the proprietor and the decorator should come to an understanding before the execution of the work, and take care above all things that the number and arrangement of the furniture and pictures should be determined on and chosen in due harmony with the style of the decoration.

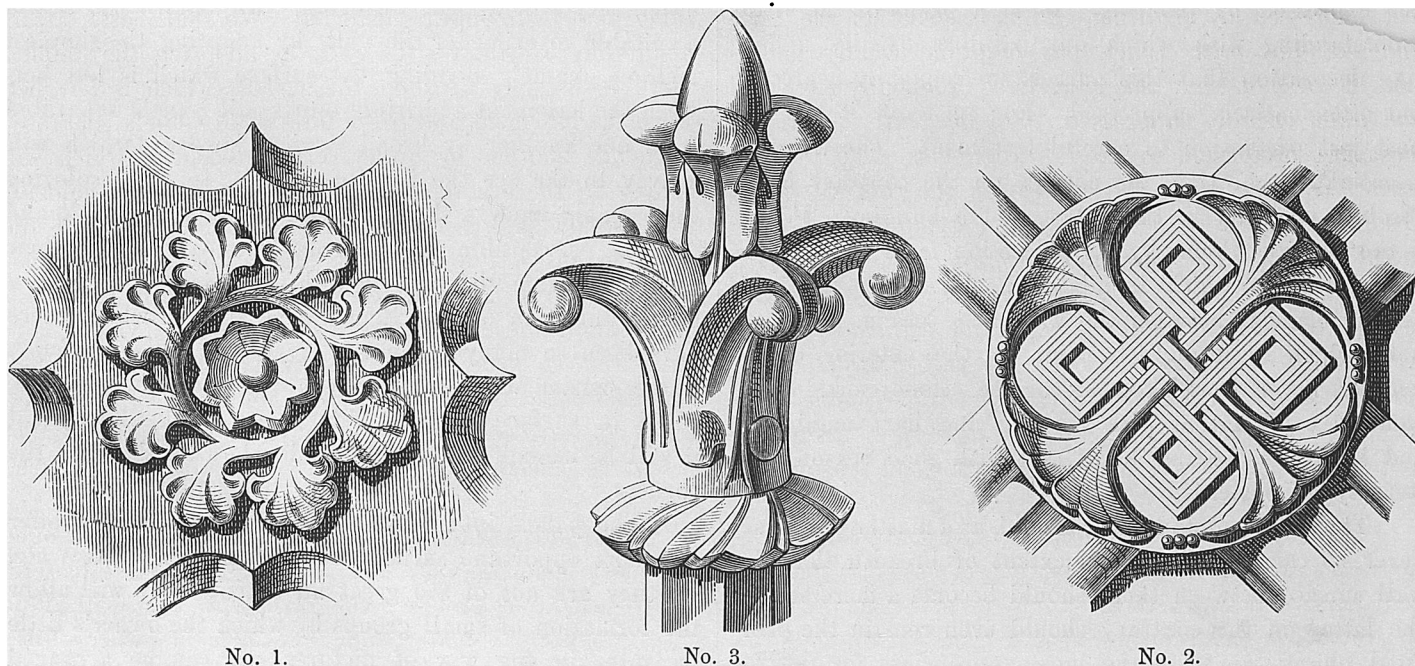
Lastly, with well decorated walls the ceiling should also be carefully treated. Economy of ornament is no where to be so much deprecated as here; a smooth, white ceiling destitute of all ornament has a most heavy and oppressive effect. The object of the decoration must here be to take away the idea of weight from the eye,

and the simplest means of obtaining this end is to lay the timbers free as the supporting members, so that the ceiling proper appears as a simple panelling. Instead of beams running parallel or ribs crossing each other, rich ceilings may also be constructed, which, with their moulded wood work and highly ornamented ground, cover the room like an ornamental tent.

Where there is no possibility of having the supporting beams free, we would treat the ceiling in the same manner as the walls, and use only painted borders. If these are executed without any shading or any direct imitation of plastic relief they will still be as independent members to the eye, and appear to stand out from the surface, and the ceiling will in this manner be very easily lightened and adorned. For the decoration of panels in the ceiling we would recommend that they should be treated, for simplicity's sake, in the manner of the Roman coffered ceiling with borders and flowers; but other styles may judiciously be employed according to the fancy of the painter which may here allow itself the freest scope.

If the walls are not divided vertically, the treatment of the ceiling may be quite independent of them; but if they are divided into panels, it is an absolute necessity that the beams which support the roof, or whatever replaces them, should rest exactly on one of the wall pilasters, in order that the decoration may at the same time preserve the unity of design with its construction.

SPECIMENS OF ORNAMENTATION.

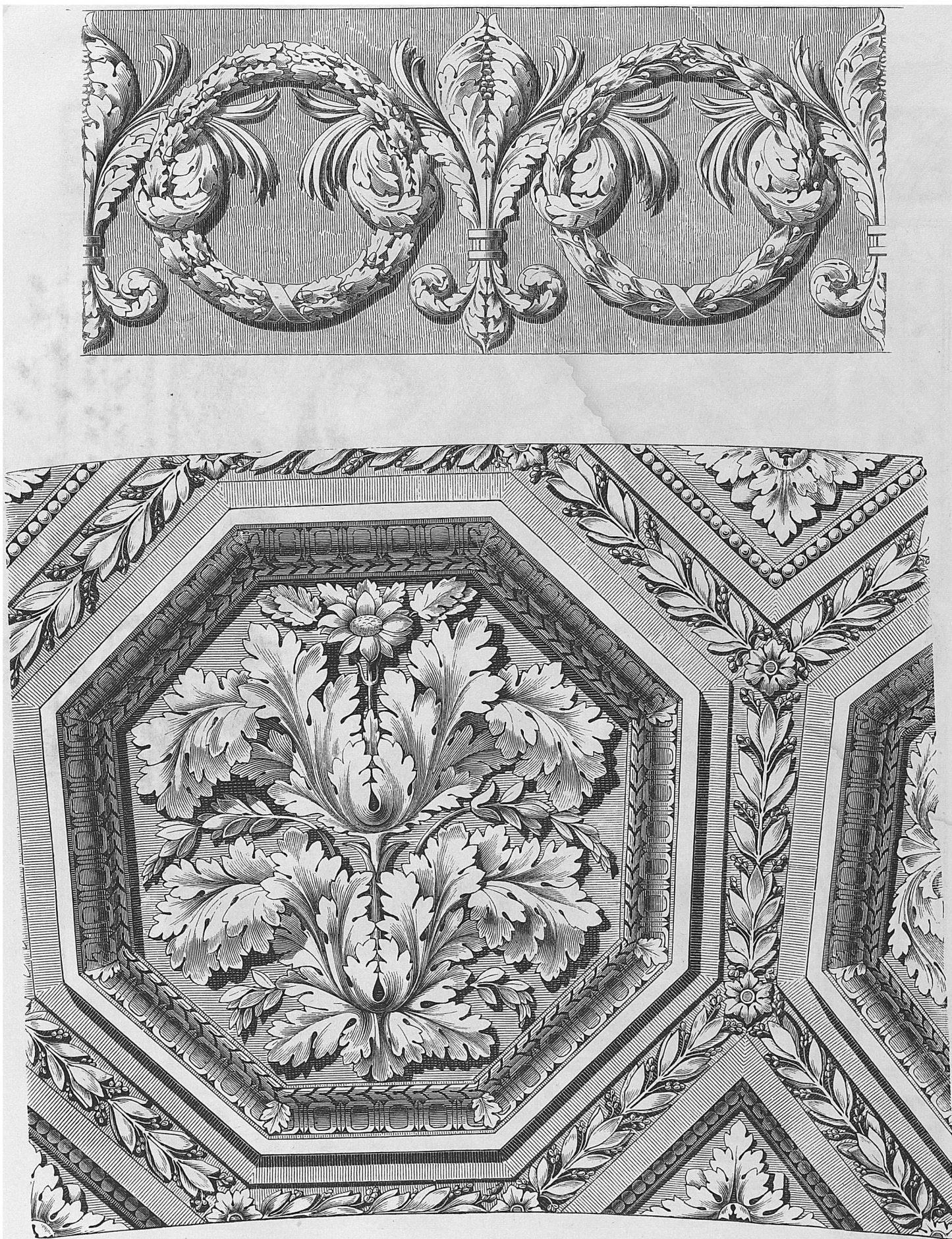


Nos. 1 and 2. Carved Bosses of Vaults in the Cathedral of Ratisbone and in Basle Minster.

No. 3. Finial from upper part of Doorway of Notre-Dame Cathedral, Paris.



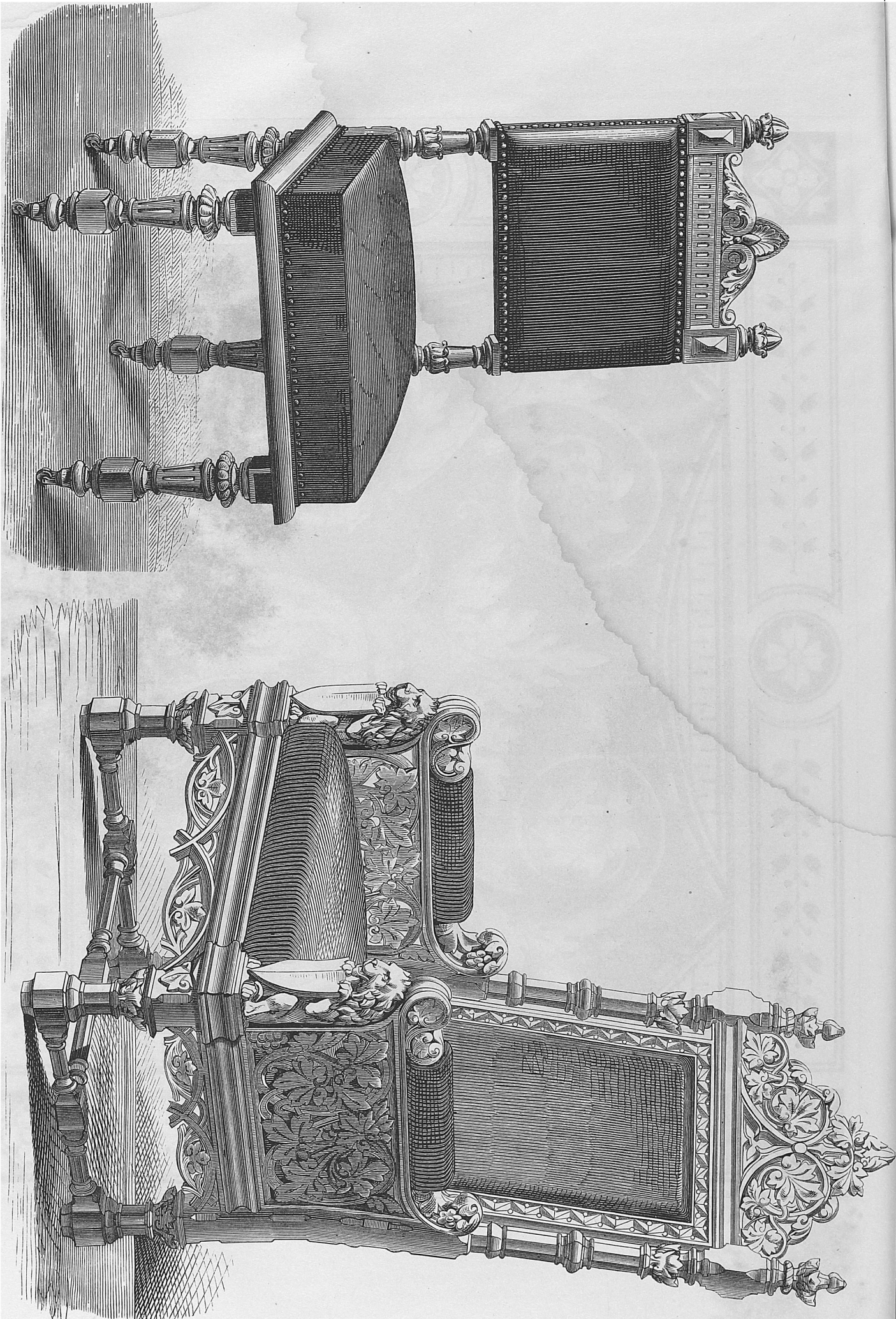
No. 4. German; XVII century. — Tapestry Pattern.



Nos. 5 and 6. From Milan; XVIII century. — Stucco Ornaments of a Ceiling in the Palace of Prince d'Este, designed by Giacomo Albertolli.



No. 7. Detail of Reading Desk, inlaid with Ebony and Ivory. Mr. G. Bötticher, Dresden.



No. 8. Design of Stuffed Chair.

No. 9. Design of richly carved Arm Chair.

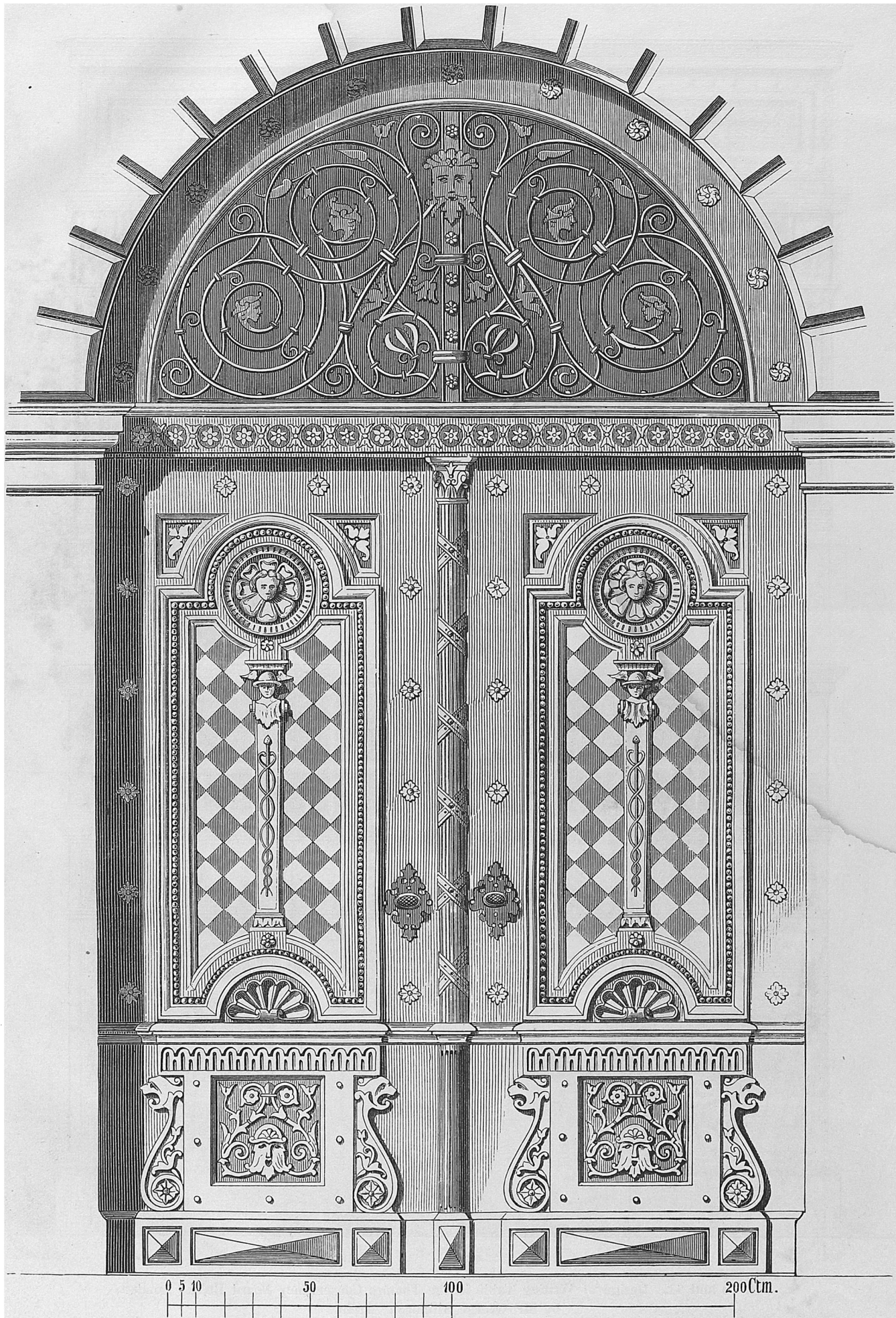
Both No. 8 and No. 9 designed and manufactured by the "Renaissance Company" for the promotion of wood carving, Berlin.

Messrs. L. & S. Loewinson & R. Kennitz.

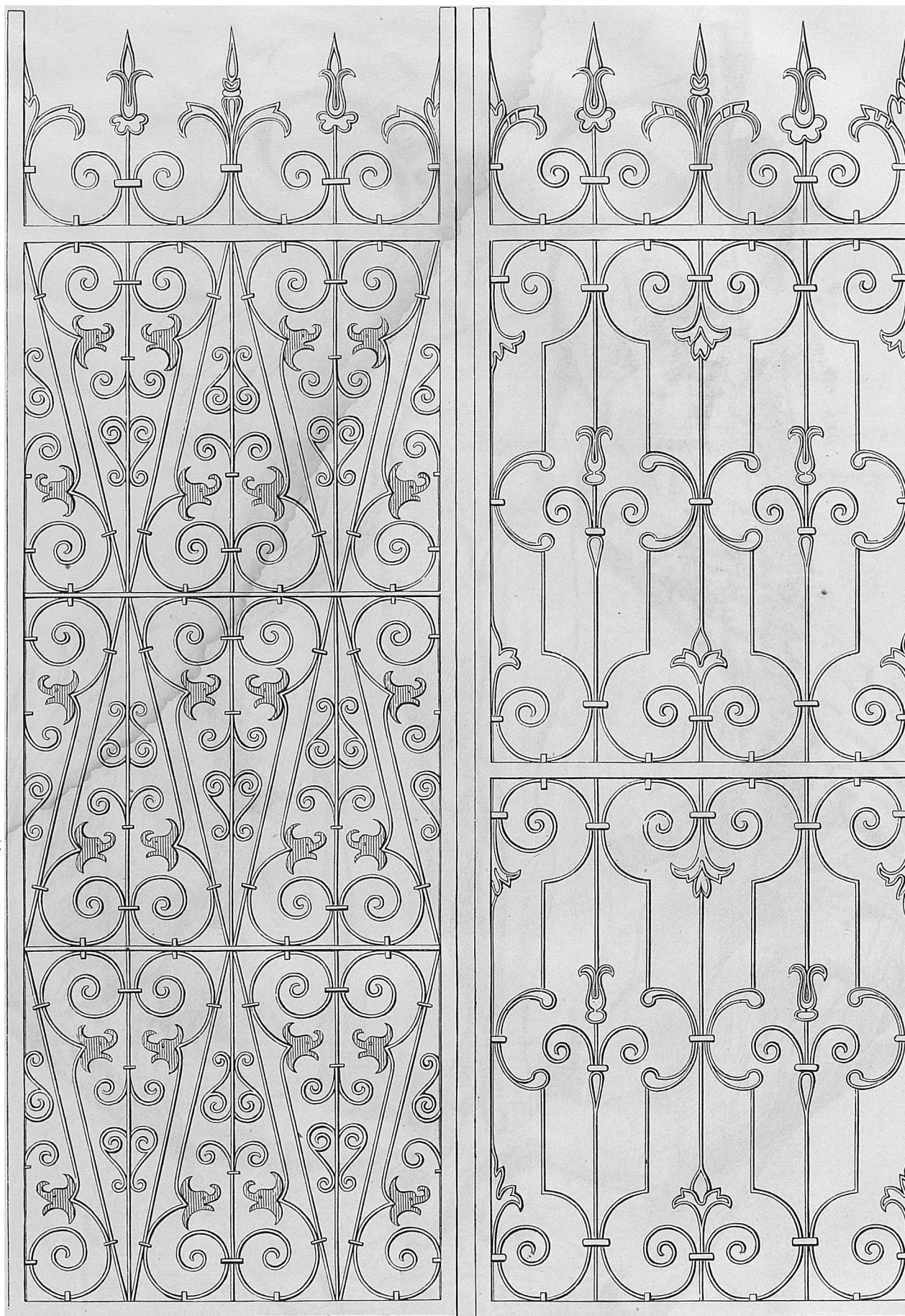
Details Nos. 1 and 2 of Supplement.



Nos. 10 and 11. Design of Writing Table in the Thames Conservancy Board Room, London,
by Mr. George Aitchison, Archt.
Plan, side elevation and details Supplement Nos. 3 and 4.



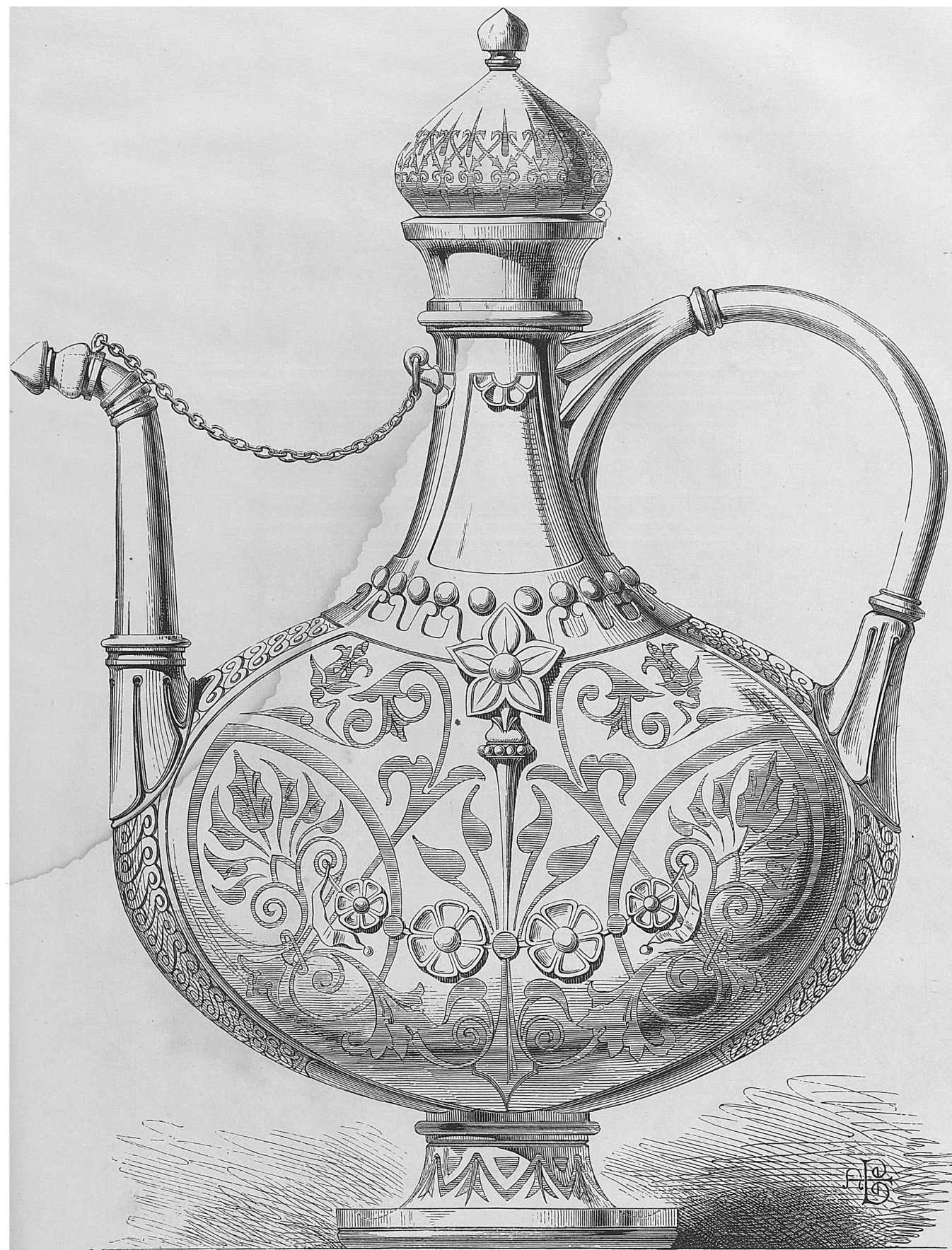
No. 12. Design of House Door by Mr. Wintergerst, Archt., Munich.
Details No. 5 of Supplement.



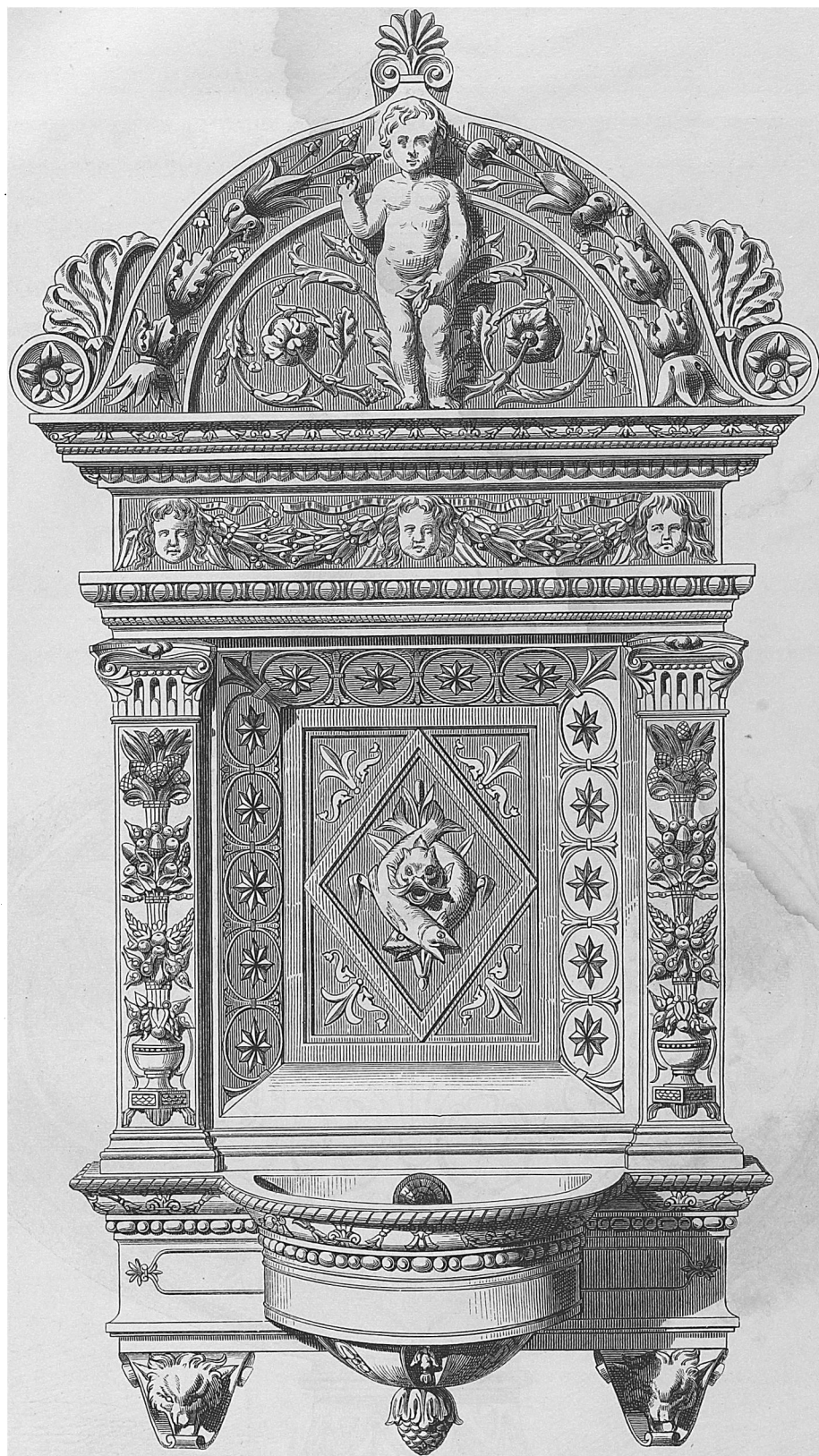
Nos. 13 and 14. German; early XVII century. Wrought Iron Grilles from Salzburg.



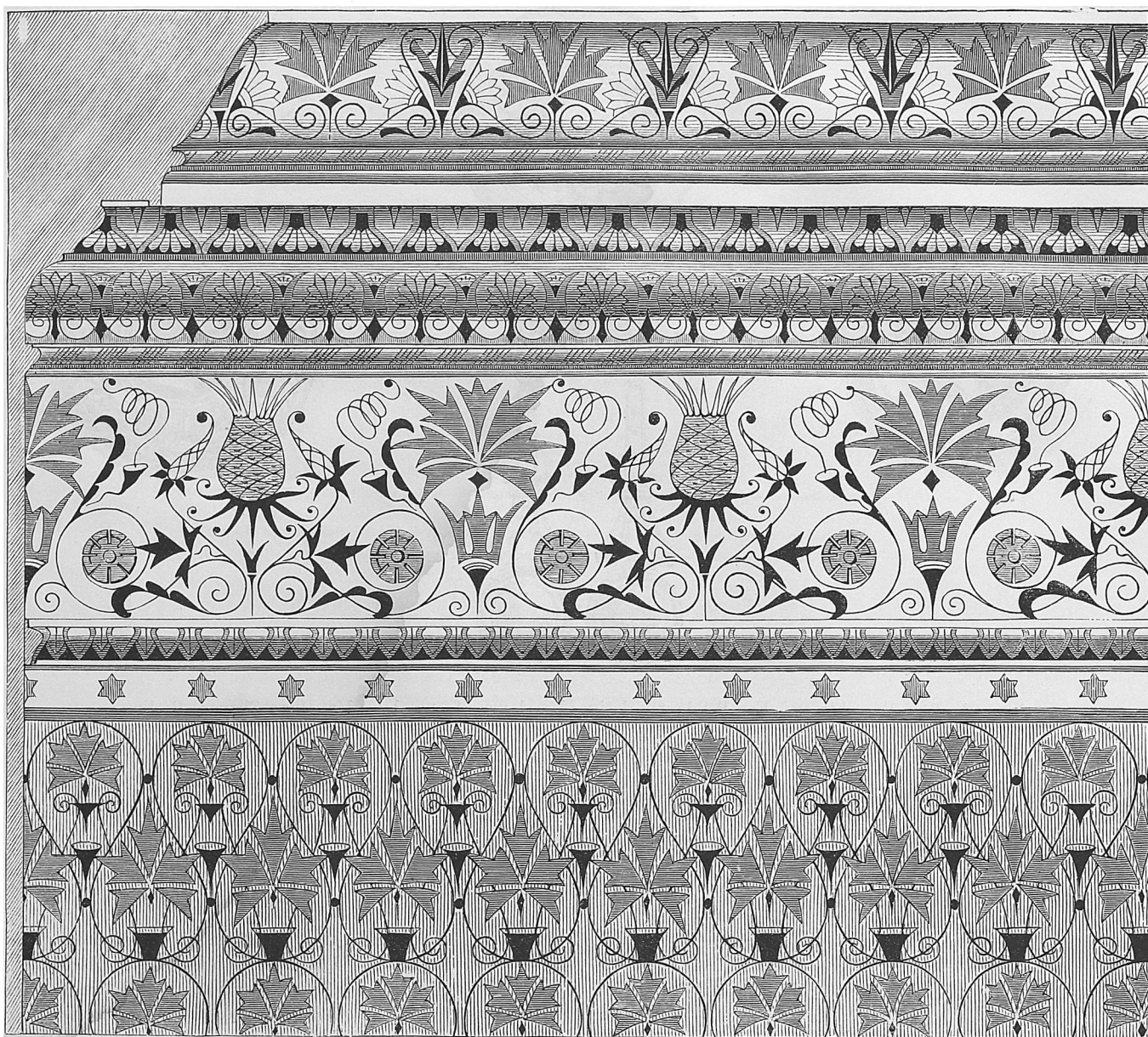
No. 15. Bronze Knocker from Trevisan Palace, Venice.



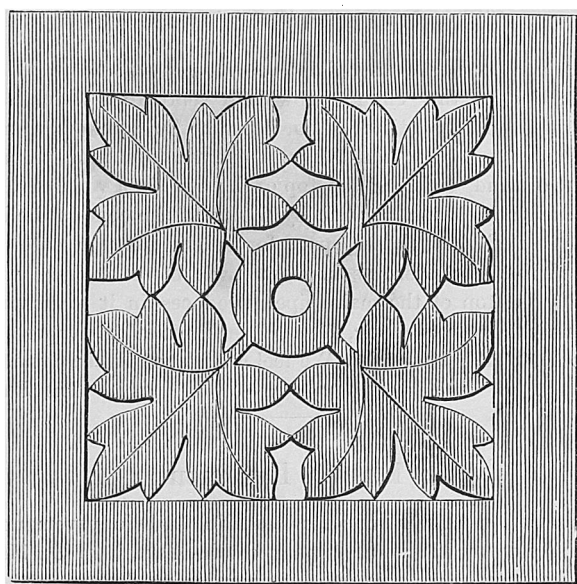
No. 16. Design of Silver Coffee Pot by M. Paul Bénard, Archt., Paris.
 $\frac{2}{3}$ real size.



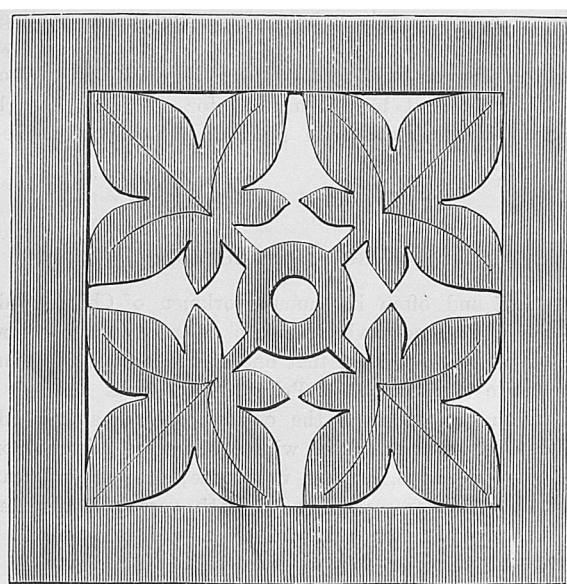
No. 17. Drinking Fountain by Messrs. Minton & Co., Stoke upon Trent.



No. 18.



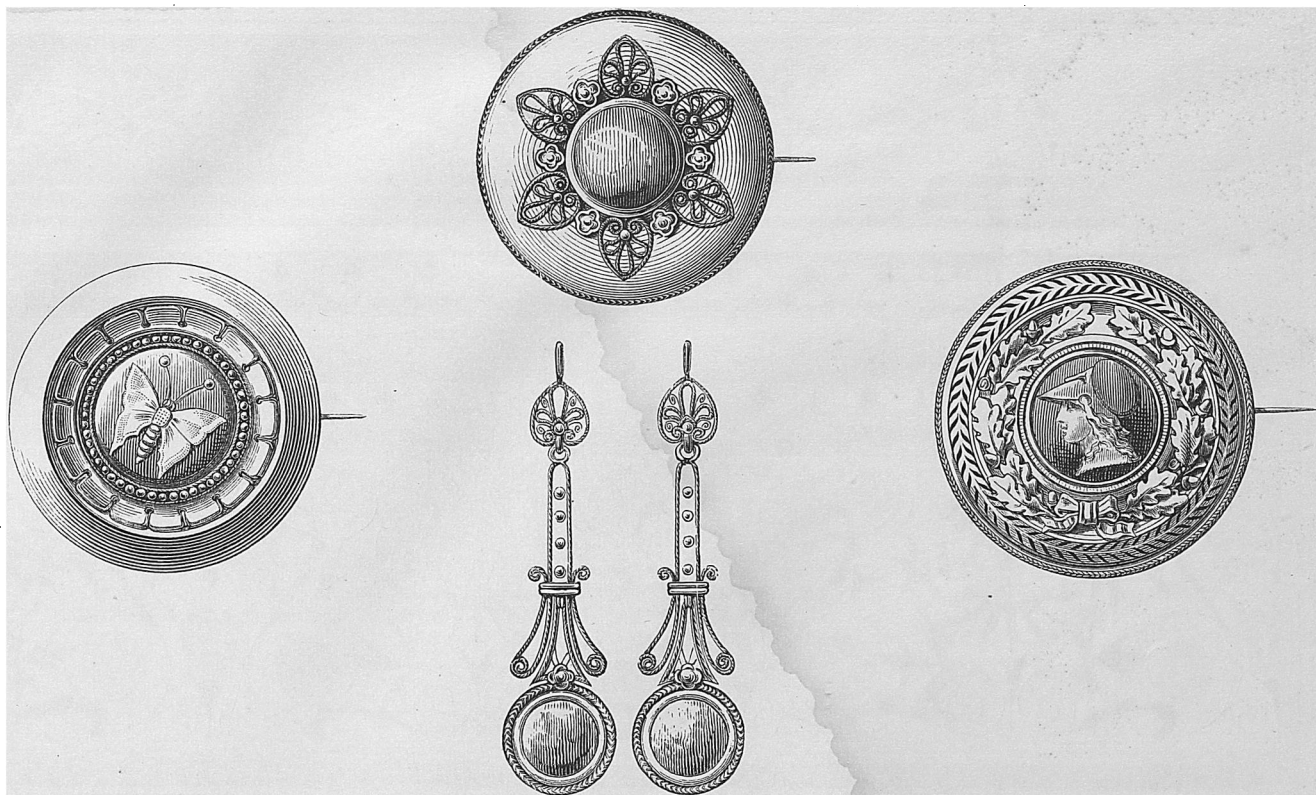
No. 19.



No. 20.

No. 18. Ceiling Cornice and Wall Decoration of Ante Room by Mr. O. Titz, Archt., Berlin.
Frieze Ornament in colors on yellow ground, green paper hangings, the pattern in different green tints.

Nos. 19 and 20. Ornaments for Wood Sawings. Mr. Posselt, Hœxter.



Nos. 21—24. Brooches and Ear Pendants, designed and manufactured by Mr. Hugo Shaper, Berlin.

VARIOUS.

Hard and Soft.

In the *Journal of the Franklin Institute* for March is an interesting account of Mr. H. C. Tilghman's process for cutting hard bodies with substances softer than themselves. A jet of quartz sand, for example, thrown against a block of corundum soon pierces a hole. Sand driven by a blast of air of the pressure of about 4 in. of water rapidly grinds glass; and at a meeting of the Franklin Institute numerous experiments were made showing several very beautiful and useful applications of this process. Amongst other things it has been used for engraving on glass, photographic pictures formed on films of gelatine with the bichromate of potash.

Chinese Ornaments.

The patient and often ingenuous workmen of China produce many articles of ornament which have a deservedly high commercial value. Mr. Pumpelly states that one of the most fertile sources of amusement to the stranger in Pekin, is the walk through the streets in which are collected the curiosity stores and lapidary shops. The show cases are filled with ornaments; piles of porcelain vases of every shape, objects in bronze; étagères of heavily carved vermilion lacker ware, loaded with vases; ornaments in which all the precious stones known to us are represented, excepting only the diamond, emerald and opal. Nor, says our traveller, are their prices at all modest; five hundred to two thousand dollars is by no means an uncommon price for porcelain and cloisonnés vases in which beauty and moderate age are combined; it is only the productions of the present day that are cheap. Among other curiosities which engage the attention of foreigners are horn, glass, silk and paper lanterns; some of which are very beautiful;

also bowls, cups, rings, etc., cut from gems and stones; carved work in horn, stone, roots, metal, and wood. Hardly a ship leaves the country, says Mr. Williams in his admirable work on the commerce of China, without some of these curiosities.

Scientific American.

"The Deflector" Chimney Cowl.

A very strong testimonial from Germany made us think well at starting of this chimney-cowl and ventilator, which has been illustrated and advertised in our columns for some time, and this good opinion is confirmed by an examination into its principle. A gust of wind, entering the top of the cowl in a vertical direction, is turned aside from the flue by means of the cone in the interior, and deflected through the space formed by the two outer curves. Beyond this, however, as in most cowls more or less, wind, in passing the top of the main pipe, produces in it a vacuum, and the smoke (or vitiated air, if used for ventilating purposes) comes up to fill it and so escapes. We feel confidence in recommending it.

The Builder.

Mosaic Pavement.

Salviati is preparing some beautiful mosaic pavement to replace the worn out ancient floor of the Church of St. Mark. It is to be exactly like the old pavement as to design, and figures of the four evangelists will be added. The old materials will be used whenever they can be applied; but in most cases the stone of formerly 2 in., thick has been worn down to $\frac{1}{4}$ in. The wavy appearance of the floor will be remembered.